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✓ "Rain Double" ✓
"██████████"

TITLE:

Time was when the "Legal Tender" prospered -- a "club" for the honest, a resort for the care-free, a rendezvous for the lawless.

1

INT. SALOON - full scene - fade in
regulation western saloon set - picturesque assortment of men. disc. - western types - some at the bar - others at tables - much smoke haze in the air - punches in and out and other atmosphere at west - some of men at bar laughing rather boisterously slapping one another on the back-- etc. - fade out.

TITLE

Then came a man named Volstead, followed by "the long dry spell" and the "Legal Tender" became less picturesque - and its viciousness more stealthy.

2

INT. SAME SET - full scene - fade in
set is now dressed for soft drink bar and lunch room - a couple of unenthusiastic men at the bar - at tables are scattered men eating listlessly or reading papers - a bar tender in regulation apron, etc. is back of the bar - a waiter at two moving about the tables serving patrons-- the owner of the joint in ordinary street clothes, but without a hat stands before the bar talking to bar-tender as latter works --

3.

MEDIUM CLOSE AT TABLE NEAR WALL
a couple of men of underworld type disc. at table leaning across it talking earnestly - one of them asks the other a question - the second hesitates - then nods - first one glances around and taking a small gun from under his coat slides it across the table to the other, who takes it and slips it into his pocket.--

4.

MEDIUM CLOSE AT ANOTHER TABLE
a down-at-the-heel looking bird sits at table, elbow on table, head in hand asleep or stowed - his head slides slowly to one side - then comes to with a jerk and again settles down to his snooze -

TITLE

Some there were who still used the place as a rendezvous -- One of these was a stranger named Luke Steele.

.....

5.

C U STEELE
he sits at table in center of room near a supporting post - he is facing camera - his glass of near beer beside him - is looking at cover of a paper which he holds in his hands, its back toward the camera - without taking his eyes from the paper which seems to interest him a lot, he takes a swig of his beer and sets it down - drawing his hand across his lips he turns the cover of the paper which spreads it open before camera disclosing it as the Police Gazette with a picture of some half-nude show-girl on the cover --

TITLE OF COURSE, THERE WERE SOME WHO CAME TO THE "LEGAL TENDER" ON BUSINESS -- AMONG THEM "HOSS" MARTIN AND COMPANY.

6. MEDIUM FULL SHOT ALONG BAR
Leo enters with Bullet - glances around room as he walks along bar - then steps a couple of steps from owner and stands reading menu on blackboard back of bar - Bullet steps beside him -- Leo shows no sign of recognition of the bartender or boss -

7. MEDIUM SHOT
Leo stands looking up at blackboard to see what he will have to eat -

TITLE MARTIN WAS A WANDERING HORSE-TRADER, SUCCESSFUL BECAUSE HE KNEW HORSES WELL -- AND MEN BETTER.
"HOSS" MARTIN LEO MALONEY

8. C U LEO
he stands intently reading menu back of bar -

TITLE AS FOR HIS "COMPANY", IT KNEW ONLY ONE MAN -- AND WORSHIPPED THE GROUND HE WALKED ON.
BULLET HIMSELF

9. C U BULLET
he is squatted on floor looking up past camera at Leo --

10. MEDIUM SHOT LEO AND BULLET
Leo looks down at Bullet and grins - then turns to bar tender who had walked up and indicating the blackboard tells him to send over certain items -

11. C U BOSS
he looks out at Leo - then glances down at dog and his face sets -

12. C U BULLET FROM BOSS' ANGLE

13. MEDIUM SHOT
Leo finishes giving his order and turns away to go to a table - the boss stops him - Leo steps and looks at him to see what he wants -

14. C U LEO AND BOSS
Leo waiting surprised but pleasant, to see what the boss wants - boss looks at him coldly a second - then indicating the dog with a little wave of the hand says:

TITLE: "THIS IS NO PLACE FOR THAT DOG TO EAT".

15. C U LEO
he looks out at boss in mild surprise - glances at dog - then back to boss - breaks seriousness with a good natured grin and replies:

TITLE: "DON'T WORRY ABOUT HIM! HE'S ET IN WORSE PLACES THAN THIS!"

16. MEDIUM CLOSE LEO AND BOSS
as Leo finishes line, he turns away goodnaturedly and calling Bullet exits as if he didn't know the boss had meant for him to take the dog outside - the boss stares after him dumbfounded - unable to decide whether Leo is really dumb, or whether he is kidding him - he hears the bar-tender laughing back of him - and turns to glare at him - the bar-tender quickly straightens out his face and the boss tells him to draw him a glass of beer - bar-tender starts to obey - boss turns to look after Leo - then hears someone coming along the bar from front entrance and turns looking in that direction --

17. FULL SCENE - shooting along bar
boss looking as man approaches him - newcomer stops beside him - glances around room --

TITLE: GABE LAWRENCE, A FARO DEALER --- WITH NO ONE TO DEAL TO.
... ..

18. C U GABE AND BOSS - shooting past boss' shoulder
Gabe glances around room - then back to boss and asks if their man has come in - boss nods and turning his eyes toward center of room indicates Steele - Gabe follows the look - sees

19. IRIS SHOT STEELE - from Gabe's angle.

20. C U GABE AND BOSS
they are looking up towards Steele - they look at each other and Gabe asks what the lay is - the boss shakes his head and says:

TITLE: "I DON'T KNOW WHAT HIS GAME IS -- BUT IT SMELLS LIKE A BIG ONE TO ME."

21. MEDIUM SHOT OF THE TWO
as boss finishes line, the bar-tender steps into scene with mug of beer the boss ordered - boss says to Gabe they may as well go and meet Steele-- Gabe nods - boss reaches slowly out towards the beer - Gabe lifts it up

21
cont'd

as if it had been drawn for him and turns away toward Steele without even noticing the look of surprise and irritation the boss gives him for taking his beer - they exit, Gabe carrying the mug -

22.

MEDIUM FULL AT STEELE'S TABLE
Steele disc. as before - boss and Gabe enter and stop beside him -

23.

MEDIUM CLOSE THE THREE
boss introduces Gabe to Steele - Steele half rises and shakes hands - indicates a seat - Gabe drops into it - boss claps Gabe on the shoulder and leaning one hand on Steele's chair bends over him and says confidentially:

TITLE:

"GABE HE'LL DO ANYTHING THAT'S ASKED OF HIM -- IF THE PAY IS RIGHT."

he finishes line - Steele looks up at him with a little grin and nods, satisfied as he turns back to Gabe - boss excuses himself and exits leaving Steele and Gabe sizing each other up - Steele appears satisfied with Gabe's looks and reaching across takes Gabe's glass of beer, winking broadly at him, as he does so -

24.

C U GABE AND STEELE
Steele picks up Gabe's glass - he glances about room to see if he is observed - then puts glass under table and reaching into his hip pocket evidently takes out a bottle and starts to pour some alcohol into the glass - (I believe the pantomime can be so strong the idea will get over without running any censorship risk by showing the bottle) -

25.

C U LEO
he sits at table waiting for his order to be served - happens to glance out towards Steele's table - he shows a little more interest as he sees what Steele is doing - starts to laugh at this method of dodging prohibition -

26

C U STEELE AND GABE
Steele finishes doctoring the beer - replaces flask in pocket and handing Gabe the beer, lifts his own glass and says: "Here's how" - Gabe drinks -

27

C U LEO AND BULLET
he is watching the two heavies (out of scene) with a little smile - he gives his head a little shake and glances down at Bullet - looks off toward heavies again - then extends his hand to dog to shake hands - as Bullet puts out his paw, Leo takes it and says, with a grin:

TITLE:

"THE MORE I DEE O' FELLERS LIKE THEM; THE MORE I THINK O' MY PARDNER."
he hears someone coming and looks up -

28. MEDIUM FULL
Leo looks up as waiter enters with tray with a plate of food, bread and butter and other odds and ends - no coffee - Leo smiles pleasantly at the waiter who returns the smile as if grateful for the attitude -
29. MEDIUM CLOSE OF LEO AND WAITER
Leo smiles up at him - waiter returns smile and starts to set dishes in front of Leo -
- TITLE: "CHUCK" WILLIS WAS A NEWCOMER TO THE "LEGAL TENDER", WHO SOMEHOW DID NOT SEEM TO FIT IN
.....
30. C U CHUCK
he is taking articles from tray and putting them at Leo's place - he appears to be a decent sort - young, rather pale and doesn't look to be in the best of health -
31. MEDIUM CLOSE
Chuck Finishes putting things at Leo's place - as he starts to move the last article into place, he starts to cough - he turns his head away and coughs violently although he tries to hold it back, covering his lips with the back of his arm - with head still turned away, he manages to set down the glass of water and leans weakly on the back of a chair as if the coughing takes all the strength out of him - Leo is watching concernedly -
32. C U LEO
he sits looking anxiously out of scene at Chuck coughing - he picks up glass of water to give him a drink. -
33. MEDIUM SHOT
Chuck is bend weakly over back of chair coughing as if nearly exhausted-- Leo in with glass of water - he slips an arm around his shoulders and gives him a drink - Chuck controls his coughing long enough to put glass to his lips -
34. C U BOSS AND BARTENDER
they are looking from bar towards Chuck - boss lifts his hands and makes a little gesture with them as if to say he is tired of this guy barking around the joint - he'll have to fire him and get another man -
35. C U LEO AND CHUCK
Chuck has glass to lips and is recovering from effects of coughing spell - Chuck tries to thank him - Leo regards him quizzically a second and asks:
- TITLE: "WHAT'S THE MATTER, BUD? T.B.?"

35
Cont'd

Chuck glances quickly at him - then away, with a little shake of the head and says:

TITLE:

"I DON'T KNOW. LUNGS AIN'T SEEMED TO WORK RIGHT SINCE -- SINCE I GOT GASSED."

Leo says, "Oh, I see" and his expression indicates his opinion of the boy has not been hurt any by his remark about being gassed - Chuck says he's all right now - thanks Leo again and exits about his business - Leo looks after him - then gives a little shake of the head as if the case is pretty bad - and turns to sit down again -

36.

MEDIUM SHOT

Leo sits down at table and starts to eat -

37.

MEDIUM CLOSE STEELE AND GABE

Steele is holding a match for Gabe to light a cigar - the cigar is lighted - Steele tosses away the match - Gabe takes a couple of drags at the cigar - takes it out of his lips - looks at it - then across at Steele and says:

TITLE:

"NOW TELL ME ALL ABOUT IT. WHAT'S THE LAY?"

for answer, Steele takes from his pocket an envelope - he takes from it a letter which he passes over to Gabe to read - Gabe spreads it and reads:

Insert handwritten letter:

Friend Steele: Here's a red hot tip. Get an option on Dark Canyon. Sierra Water Company aims to build their dam in it and will pay you whatever you ask for it. This is straight from headquarters and.....

38.

C U GABE

he finishes reading letter - he hands it over towards Steele (out of scene) Steele's hand takes letter as Gabe says:

TITLE:

"Have you bought it?"

39.

C U STEELE

he has letter in his hand - he shakes his head slowly and rather mournfully as he replies:

TITLE:

"IT'S OWNED BY AN OLD WOMAN AN' HER SON AN' DAUGHTER."

40.	C U BOTH Gabe waits for Steele to go on - Steele says by way of explanation:
TITLE:	"THE WOMAN WON'T SELL WITHOUT THE SON'S CONSENT --- AN' THE SON IS MISSIN'."
41.	C U GABE he says "Oh, I see" and takes a drag at his cigar - then he says:
TITLE:	"I SUPPOSE YOU WANT ME TO FIND THE SON, EH?"
42.	C U STEELE a crafty light comes into Steele's eyes - he shakes his head no - then leaning forward easily, he lays down the letter at one side of the table and without taking his eyes from Gabe's, he reaches out a forefinger as if to poke him on the chest and says:
TITLE:	"I WANT TO <u>BE</u> THE SON!"
43.	C U BOTH Steele finishing line and poking Gabe on chest with finger - Gabe stares open-mouthed - Steele settles slightly back watching the effect on Gabe--
44.	C U GABE he sits staring out at Steele - then he says, puzzled:
TITLE:	"DO I LOOK LIKE HIM?"
45.	C U STEELE he says:
TITLE:	"I DON'T KNOW."
46.	MEDIUM CLOSE BOTH Gabe staring at this apparently foolish crack - Steele then goes on and explains:
TITLE:	"AN' NO ONE ELSE KNOWS. HE RUN AWAY WHEN HE WAS A KID --- AN' <u>AIN'T BEEN HEARD FROM SINCE!</u> "

46
Continued

Gabe gets the idea and seems to fall in with the project - Steele glances up and seeing someone coming signals for Gabe to say nothing - both sit smoking as waiter enters with a tray - on it are two steins and a cup of coffee - the waiter sets the tray down on Steele's letter and puts the steins in front of the men - picks up their empties and exits with the tray, the letter sticking to the bottom of it with a corner showing - (Might be a good idea to show an insert of this as he lifts the tray in case it doesn't get over without it) -

47.

MEDIUM FULL

waiter leaves table with tray headed towards Leo's table - Gabe and Steele glance after him - then turn back and start talking again, -

48.

MEDIUM SHOT AT LEO'S TABLE

Leo disc. eating - Chuck enters with tray - sets down coffee -

49.

MEDIUM CLOSE GABE AND STEELE

Steele leans across and asks Gabe if he will work with him - Gabe considers a moment - then he nods his head yes - Steele grins - pleased - he holds out his hand and Gabe shakes it - Steele suggests they go - they get to their feet - Steele picks up envelope - looks in it -

50.

C U STEELE AND GABE

Steele looks in envelope for letter - it isn't there - he looks on table and floor for it and starts to get worried - asks Gabe if he has it - Gabe says no - they start searching their pockets -

51.

MEDIUM CLOSE LEO AND CHUCK

Chuck is picking up dishes Leo has finished with and putting them on tray which he holds with an edge against his body - the letter is hanging from the bottom ready to drop any minute. Leo makes some pleasant comment to him - Chuck grins and replies as he works -

52.

MEDIUM CLOSE GABE AND STEELE

they finish looking pockets and stare at each other nonplussed - Gabe gets idea and clutching Steele's sleeve says wide-eyed: "That waiter that served us!" - Steele gasps - both look about room for waiter - they see him at Leo's table and one of them calls to him -

53

53.

MEDIUM CLOSE LEO AND CHUCK

they hear the call and turn to look out at Steele -

54.

MEDIUM CLOSE OF STEELE AND GABE

Steele motions irritably for Chuck to come to them -

55. MEDIUM CLOSE OF LEO AND CHUCK
both looking out towards Steele @ Chuck starts to go - as he does so the letter drops from his tray and falls unnoticed by him to the floor-- Leo notices it but Chuck is gone before he picks it up - he looks at it -

56. C U LEO
he is looking at letter curiously - turns it over and reads -

Insert flash of letter

Leo reading, with a little grin at the very apparent crookedness of its author - looks out after Chuck -

57. MEDIUM SHOT AT STEELE'S TABLE
Steele and Gabe waiting as Chuck enters to see what they want - he stops facing them pleasantly - both of them are eyeing him accusingly -

58. C U THREE
the two heavies are watching Chuck closely - he realizes something is wrong but can't guess what it is - he looks puzzled from one to another and asks what is up - Gabe steps a little closer to him and says threateningly:

TITLE: "WHERE'S THE LETTER THAT WAS ON THIS TABLE WHEN YOU SERVED US?"

Chuck looks at them puzzled and says, "I don't know" - Steele cuts in and says:

TITLE: "YOU KNOW, ALL RIGHT! YOU'RE THE ONLY ONE THAT'S BEEN NEAR US!"

59. C U CHUCK
he looks from one to another of the men and his eyes blaze as he realizes that they are accusing him of taking the letter - he flares out with:

TITLE: "ARE YOU ACCUSIN' ME O' TAKIN' YOUR LETTERS?"

60. MEDIUM SHOT
as Chuck finishes line, he drops his tray and smacks Steele on the jaw knocking him back out of the scene - Gabe grabs him -

61. C U LEO
he is watching the row and is grinning delightedly at Chuck's gameness then his smile fades and he half starts from his seat as he sees something not so funny -

62. **MEDIUM SHOT OF FIGHT**
Gabe and Chuck clinched - Steele rushes in and joins the mix-up - Chuck fighting gamely but without a chance in a cinch with the two men - one of them gets a strangle hold on him and his wind is shut off -
63. **MEDIUM CLOSE OF LEO**
he is staring out at fight - sore - he glances from fighters to one side a little - gets idea & half grins - gets to feet and hurries out with letter -
64. **MEDIUM SHOT OF FIGHT -**
several men have come into scene and stand between camera and the fighters who can be seen surging back and forth - Leo runs in from camera - this puts him back of the crowd watching fight - he steps - then to a post (I have pictures the set with a couple of center posts like ceiling supports in the middle of a broad room) - hanging over the table at which Steele and Gabe were sitting is a hanging lamp - arc lamp probably, or even a coal oil lamp would probably get by - it hangs from a rope which runs through a pulley in the ceiling and is fastened to a peg in the post - this for the purpose of raising and lowering the lamp to clean it - Leo runs to the post and starts to unfasten the rope--
65. **C U LEO**
he snatches the rope off the nail and taking the slack end bends it into a noose -
66. **MEDIUM SHOT OF FIGHT**
a flash
67. **C U LEO**
he gets noose set - throws a loop and gets set to make cast, -
68. **MEDIUM FULL OF FIGHT AS IN 64**
Leo with rope ready - he makes cast over heads of men between him and the fighters -
69. **C U FIGHTERS**
Steele and Gabe have Chuck about out - Noose whirls into scene and settles over Steele and Gabe's shoulders - it draws taut -
70. **MEDIUM FULL**
Leo in foreground - he gives the rope a yank to keep it taut - all this time he has had to hold the end of the rope that holds up the lamp to keep the lamp from falling - he now lets go of this and the lamp comes down with a crash on the table - he runs to it and starts to haul in slack -

71. **MEDIUM CLOSE OF LEO**
he has grabbed the rope and is hauling in slack - the idea is that he has Steele and Gabe on one end of the rope which runs up to the ceiling through the pulley and down to Leo who pulls in slack lifting Steele and Gabe up to their tip-toes - he rushes out of scene towards post -
72. **FULL SCENE**
the spectators turn bewildered to see what is happening as Leo crosses between them and camera with rope - between the group of men Chuck can be seen lying crumpled up on the floor - Gabe and Steele are dangling from the rope, not clear of the ground but high enough so that are helpless - Leo runs to post and ties the rope to the fastening -
73. **C U LEO**
he is grinning out at heavies as he fastens rope -
74. **MEDIUM SHOT OF CHUCK** - reverse angle shot - crowd in background
Chuck on floor trying to get to his feet - boss enters angrily - he grabs Chuck and drags him to his feet and half dragging, half shoving him, exits with him angrily -
- MEDIUM SHOT AT REAR DOOR**
boss enters dragging Chuck - he stops at door - opens it -
76. **MEDIUM CLOSE OF BOSS AND CHUCK**
boss has opened door - he turns to Chuck and says: "You're fired!" with this he yanks off Chuck's apron without stopping to untie it and holding him by the shoulder with one hand deliberately draws back his fist to smack him backwards through the door -
77. **MEDIUM CLOSE OF LEO**
he has finished tying the rope - he takes his hand down from it and grins over his shoulder at the heavies (out of scene) then hears sounds at rear door and turns his eyes quickly that way - what he sees makes him stare wildly -
78. **INT. AT REAR DOOR - medium shot**
the boss has evidently just swung on Chuck's jaw (we cut out the actual blow for censorship) - Chuck is staggering back through the door -
79. **EXT REAR DOOR OF JOINT - medium full**
Chuck staggers back through door and does a flop full length on the ground--
80. **INT. REAR DOOR - medium shot**
boss steps to door and stands with one hand on knob looking wildly out at Chuck on the ground -

81. MEDIUM CLOSE OF LEO
he is wild-eyed at what he has seen - he rushes out of scene -

82. MEDIUM SHOT AT REAR DOOR
boss stands as before looking out at Chuck - he slams door shut and turns as Leo enters - they stop short facing each other - the boss' hand flops back to hip pocket where it rests on gun -

83. MEDIUM CLOSE OF LEO AND BOSS
they are facing each other - boss with hand on gun - master of the situation - Leo is cold with anger - he says nothing but stares -

84. C U BOSS
he stands with hand back on gun staring at Leo - realizing he is boss of the situation, he relaxes a trifle and says with a grin:

TITLE: "I GUESS YOU AIMED TO LEAVE WITHOUT SETTLIN' UP FOR THE DAMAGE!"

C U LEO
he is staring evening out at boss - he replies with a smile:

TITLE: "I GUESS YOU'RE A GOOD GUESSER!"

he finishes line - then shifting his eyes to one side as if at another person, he winks broadly and says:

TITLE: "DON'T YOU THINK HE IS, CHUCK?"

86. C U BOSS
the grin fades from his face - he wants to look back and he knows Chuck is behind him - he hesitates a second and then turns to look at him -

87. MEDIUM SHOT TO SHOW LEO, BOSS AND DOOR
boss whirls - there is no one back of him - as he turns, Leo grabs his wrist and twists his arm back up behind him, taking gun from his hand -

88. C U BOTH
Leo twists arm up back of boss and takes gun from him - boss is evidently in pain - Leo gives the arm an extra wrench and the boss squirms and begs - Leo has him with his left hand - he has the gun in his right - he looks down at the gun and speaking to boss says:

TITLE: "YOU DON'T KNOW HOW LUCKY YOU ARE THAT YOU DIDN'T ACTUALLY DRAW THAT ON ME!"

88
Cont'd

he finishes line and tosses gun aside - glances at boss - then off towards center of room - then jerks a gun from under his vest and fires at the same time -

89.

THIS SHOT ACROSS ROOM

crowd of men stand watching toward camera - as smoke puffs into scene from camera, the rope by which Steele and Gabe are hanging snaps above them and they slump down to the ground -

90.

C U LEO AND BOSS

Leo's gun smoking - he still holds boss with other hand - boss staring out at the shot - Leo replaces gun - takes letter from pocket and handing it to boss says:

TITLE:

"GIVE THAT TO YOUR FRIEND -- IT'S WHAT STARTED ALL THE ROW!"

with this, he releases the boss, half shoving half slapping him out of the scene -

91.

MEDIUM CLOSE ON FLOOR
boss falls into scene

92.

MEDIUM SHOT AT REAR DOOR

Leo disc. - he looks after boss - then looks out towards crowd - he backs out through door and closes it -

93.

MEDIUM SHOT OF CROWD

they stand looking out towards rear door - seeing Leo go out through it they all surge forward past camera after him -

94.

MEDIUM SHOT AT REAR DOOR

crowd enter and try to get out the door - it is fastened and they can't open it -

95.

EXT. REAR DOOR - medium close

Leo disc. fastening door with hasp and staple which is on outside - he grins at noise inside and turning looks around yard, sees Chuck and exits to him -

96.

EXT REAR OF JOINT - full scene

Chuck disc. leaning weakly against a crate or barrel coughing hard - Leo crosses to him and stops beside him -

97.	C U BOTH Lee starts to pound Chuck on the back -
98.	INTERIOR REAR OF JOINT - medium shot crowd trying to get out - someone suggests going around - they say O.K. and rush out toward front of joint -
99.	C U LEO AND CHUCK Chuck has quit coughing - Leo glances back toward joint and says:
TITLE:	"WE'VE GOTTA DRIFT. THEY'LL BE OUT HERE IN A MINUTE!"
	Chuck looks at him disgustedly and says:
TITLE:	"LET 'EM GET ME! I WOULDN'T GIVE A DIME FOR THE REST O' MY LIFE NOWHAW!"
	Leo looks down at Chuck - then back toward joint - turns and picks up Chuck in his arms like a kid and exits with him -
100.	EXT. CORNER OF ANY BUILDING ON ALLEY Leo enters carrying Chuck - he ducks around corner and disappears -
101.	EXT. REAR OF JOINT - medium full crowd of men rush into scene as coming from front of building - they stop in scene and stare around - nobody there they are looking for -
102.	MEDIUM CLOSE OF GROUP they look around - see no one - one of them makes a gesture with his hands as if to say, "To hell with 'em" - he jerks his head in the direction of the joint - they turn to rear door - discover how it was locked and all start to file inside -
103.	EXT. CORRAL - full scene Leo enters scene carrying Chuck - he sets him down beside fence -
104.	MEDIUM CLOSE OF LEO AND CHUCK Leo sets Chuck down and looking back laughs at sight of no pursuit - Chuck is listless - Leo turns to him and speaks - Chuck looks up and says lifelessly:
TITLE:	"I RECKON YOU MEANT WELL -- BUT IT'S NO USE."

104.
cont'd

Leo laughs at him and replies:

TITLE:

"YOU'RE GONNA JOIN OUT WITH US, AN' YOUR OL' LUNGS'LL BE LIKE
BUCKSKIN IN A MONTH!"

Chuck continues to stare at the ground - he shakes his head and says
dismally:

TITLE:

"I DON'T WANT TO GET WELL - 'TAIN'T WORTH THE EFFORT."

106.

C U LEO

he stares out at Chuck - smiles a little - then looking stern and
sober he says:

TITLE:

"SO THAT'S YOUR BREED, EH? TOO YELLOW TO EVEN PLAY YOUR HAND OUT!"

106

C U BOTH

Chuck looks up quickly - resentfully - Leo realizes he's touched him
in a tender spot and goes on relentlessly:

TITLE:

"A FELLER LIKE YOU AIN'T WORTH WASTIN' SYMPATHY ON"

with this he turns as if to go - Chuck makes a visible start after him
and Leo stops as Chuck says:

TITLE:

"WHERE 'BOOTS ARE YOU HEADIN'?"

107.

C U LEO

he smiles as he realizes Chuck is weakening - he says carelessly:

TITLE:

"OVER EAGLE PASS WAY."

108.

C U CHUCK

he lifts his head with a show of excitement at this and stares out at
Leo - he turns it over in his mind a moment - then he says with a grin:

TITLE:

"I'M GONNA MAKE YOU ASHAMED FOR CALLIN' ME YELLOW."

109. MEDIUM FULL - barn up stage
as Chuck finishes line, he puts his hand out towards Leo - Leo laughs
delightedly and grabs the hand - then clapping Chuck on the shoulder
he calls Bullet and they start upstage together - fade out

TITLE: AND THUS IT WAS THAT WHEN MARTIN & COMPANY PULLED OUT OF TOWN THAT
NIGHT IT CONSISTED OF THREE PARTNERS -- INSTEAD OF TWO.

110. EXT. CORRAL - full scene - fade in - tint for night
pole team - with led horses - Chuck driving - Leo riding beside him
leading pack horse - they enter from barn and take an easy gait across
scene and out.

111. EXT. ANY ALLEY - full scene
Leo, Chuck and cavalcade enter from camera and jog along up the alley
away from camera - fade out -

TITLE: WEST OF EAGLE PASS LIES A VALLEY --- ONCE THE VERY HEART OF THE
CATTLE INDUSTRY.

112. EXT. BIRD'S EYE VIEW OF VALLEY FROM HILL
fade in -

TITLE: AND ON ITS EDGE, THE WALTERS RANCH - GROWING MORE DILAPIDATED WITH
EVERY SEASON SINCE THE DEATH OF OLD "COLONEL" WALTERS.

back to scene 112 and lap dissolve to

113. EXT RANCH - full scene - lap dissolve from 112
Jo disc. riding towards tree or hitching post in yard - she reaches it
and dismounts -

TITLE: ELIZABETH WALTERS, WHO WAS STRUGGLING GAMELY TO MANAGE THE RANCH ---
A JOB TO TAX THE ENERGY OF A STRONG MAN.
..... JOSEPHINE HILL

114. C U JO
she stands at tree tying up horse - turns and runs her eyes over several
letters and a paper she has in her hands - she seems rather downcast --
lets her hands fall to her sides as if she knows what is in the letters -
then as she turns to exit, she sees the horse regarding her and she
starts to smile as she strokes his nose - then turning she exits -

115. MEDIUM SHOT
Jo exits on way to house -

116. INT. LIVING ROOM - full scene - iris in
mother disc. dusting furniture - she steps to a what-not in corner and
starts to dust articles on it -

TITLE: "MOTHER" WALTERS, TO WHOM BUSINESS WAS AS MYSTERIOUS AS HOUSEKEEPING
WAS SIMPLE

.....

117 MEDIUM CLOSE OF MOTHER
she is dusting articles on what-not - she dusts one or two, picking them
up and replacing them when they are clean - she takes up a small framed
picture and dusts it off - starts to replace it, then stops and for a
long moment stands looking down at it wistfully -

Insert small framed photo of a boy about eight or nine years

back to scene : mother still looking down at picture in her hands - she
starts suddenly as if she has heard someone enter room - looks out of
scene - starts to wipe photo diligently as if she doesn't want to be
caught worrying -

118. MEDIUM FULL SCENE
mother replacing photo on what-not as Jo enters from camera - mother
turns and smiles at her, then crosses to meet her -

119. MEDIUM CLOSE JO AND MOTHER
they meet - Jo kisses her fondly - mother all smiles - indicates mail
in Jo's hand and asks if there is any for her - Jo smiles at her and
sorts out the mail giving mother a letter and keeping the others for
herself - she says she will open them and exits taking off her hat -

120. MEDIUM FULL
mother in foreground near table - Jo crossing toward desk or table up-
stage and taking off hat as she goes - she tosses it on the desk and
sits down to go through mail - mother is searching for her spectacles
on the table, moving things about in her search -

121. MEDIUM CLOSE JO at desk
she opens a letter - glances at the contents - sighs, lays it down and
takes up another which she starts to tear open -

- | | |
|--------|--|
| 122. | <p>MEDIUM CLOSE OF MOTHER</p> <p>she is still looking for specs - takes up spectacle case - opens it - it is empty - she lays it down puzzled - thinks a second - puts her hand up to her forehead where she finds her spectacles pushed up from her eyes - she smiles and holds the envelope so she can read it - looks closely as if trying to recognise the writing - holds it as if the light is poor and turning exits towards window -</p> |
| 123. | <p>MEDIUM FULL</p> <p>Jo at desk opening mail - mother crosses to window not far from her and starts to open letter -</p> |
| 124. | <p>MEDIUM CLOSE OF JO</p> <p>she opens last letter - sees what it is and lets her hand fall to the desk dejectedly - she sits a moment evidently troubled and rather hopeless - after a moment she turns her head and speaks over her shoulder to her mother without actually looking at her - she says:</p> |
| TITLE: | <p>"BILLS, BILLS, BILLS! WE SIMPLY <u>MUST</u> GET MONEY TO PAY THEM SOMEWHERE!"</p> <p>finishes line and turns back to desk -</p> |
| 125 | <p>MEDIUM CLOSE OF MOTHER AT WINDOW</p> <p>she has letter put of envelope and is spreading it so she can read by light from the window - as she reads the first line, her expression changes to one of blank astonishment and she lifts her eyes evidently puzzled - for a second she holds it while it soaks in - then she looks quickly back to the letter staring at it eagerly - she sees:</p> <p>Insert opening of letter: Dear mother:</p> <p>back to scene: she is now in a fever of excitement - her hands are trembling as she turns to the second page to see who is writing it - she stares down at the signature - at what she reads her hand goes automatically to her breast as she stretches out the hand with the letter in it towards Jo (out of scene) - the old lady is nearly overcome - she tries to speak but cannot -</p> |
| 126. | <p>MEDIUM CLOSE OF JO</p> <p>she hears something wrong with mother and lifts her head listening - then turns quickly to see what is wrong -</p> |
| 127. | <p>MEDIUM CLOSE OF MOTHER</p> <p>she stands as before with hand outstretched toward Jo - wide-eyed - her hand trembles as she indicates the letter and taking an uncertain step forward - she staggers slightly and seems about to fall -</p> |

128.

MEDIUM FULL

Jo jumps up and runs across to mother - puts her arm about her -

129.

MEDIUM CLOSE OF BOTH

Jo gets arm about mother - mother hands her the letter with a trembling hand and says almost hysterically:

TITLE:

"IT'S FROM BOBBIE -- MY BOBBIE -- AFTER ALL THESE YEARS!"

she urges Jo to read it to her - Jo takes the letter and putting an arm around mother insists that she sit down - she leads her out of scene to chair -

130.

MEDIUM SHOT OF CHAIR

Jo leads mother to chair - puts her in it and sits on arm beside her - mother so keyed up she can't sit back -

131.

C U MOTHER AND JO

mother looking up at Jo on arm of chair - Jo looking at letter - mother finds she can't see Jo's face through glasses and with a quick move of the hand pushes them up on her forehead and lays both hands on Jo's arm as she looks up at Jo - Jo reading - turns page - then putting an arm around mother's shoulder; she nods and smiles as she says:

TITLE:

"IT IS FROM BOB -- AND HE'S COMING HOME!"

mother's hands clasp mechanically at her breast and she lifts her eyes heavenward in a wordless look that means "Thank God!" she holds it a second smiling - then her eyes close as the tears start and bending suddenly forward she buries her face and arm against Jo's knee, her shoulders shaking with choked sobs - Jo sits looking down at her sympathetically -

132.

C U JO

she is looking down at mother with a little smile as she strokes her shoulder - then her smile starts to fade - she bites her lips to keep back the tears - then they well up to her eyes and with a quick movement she buries her cheeks against her mother's head and she too starts to cry from sheer happiness -

TITLE:

THREE WEEKS OF EASY TRAVELING BROUGHT MARTIN & COMPANY INTO THE EAGLE PASS COUNTRY.

133

EXT. HILL ROAD - bird's eye view - fade in
on the road winding along down the hill Leo is discovered driving cart with Chuck and string of horses - lap dissolve to

134. EXT. FROM CAMERA CAR - full scene - lap dissolve from previous
Leo driving along at a trot - he slows down to a walk - Chuck in
seat beside him -

135. CU LEO - moving insert
Leo settles back comfortably - glances out at Chuck - something about
him seems to attract Leo's closer attention and he stares -

136. C U CHUCK
he sits in seat bright-eyed and apparently much improved in health -
he is looking around the country eagerly - his eyes moving from one
thing to another quickly and seeming to recognize everything he sees -
he is half-smiling -

137. C U BOTH
Leo regarding Chuck - Leo starts to smile - slaps a rein at one of the
horses (out of scene) - then glancing at Chuck again he says happily:

TITLE: "THIS TRIP SEEMS TO BE BRINGING YOU BACK TO HEALTH -- LIKE I SAID IT
WOULD."

Chuck turns and grins at him - then he replies:

TITLE: "IT'S DOIN' MORE THAN THAT --- IT'S BRINGIN' ME BACK HOME!"

Leo is puzzled a moment - then he asks: "What do you mean?" - Chuck
laughs openly at this and pointing off out of scene says: "See that
ranch yonder?" - Leo looks - sees

138 EXT. RANCH - long shot from slowly moving auto

139. C U LEO AND CHUCK IN MOVING CART
Both looking off toward ranch - Leo turns to Chuck and asks what of it -
Chuck replies:

TITLE: "THAT'S WHERE I WAS BORN -- AN' IT'S WHERE MY MOTHER STILL LIVES."

140. C U LEO
He stares at Chuck dumbfounded -

141. C U CHUCK
he drops his eyes as if ashamed - then he glances up at Leo and again drops
his eyes and fusses with a wrinkle in his overalls as he says:

TITLE: "I - I RUN AWAY WHEN I WAS A KID -- AN' I AIN'T NEVER EVEN WROTE HOME SINCE."

142. C U BOTH
Leo still regarding Chuck curiously - Chuck still rather ashamed - he finishes line - then after a pause he looks up more openly and says:

TITLE: "BUT I'M GOIN' HOME NOW -- AN' TRY TO MAKE UP FOR IT."

at this Leo smiles again - his faith in the other is justified - he lays his hand in a friendly way on the other's arm and says enthusiastically: "Atta boy!" - then not knowing what else to say he clears his throat and turning his attention with forced interest to the horses, he speaks to them and stirs them into a trot again -

143. EXT. ROAD - full scene - stationary camera
Leo drives on down road - fade out

TITLE: FOR THREE WEEKS, MRS. WALTERS' LOYALTY HAD BEEN STRUGGLING AGAINST A SENSE OF DISAPPOINTMENT IN HER NEW FOUND "SON".

144. INT. KITCHEN - full scene - fade in
Gabe discovered at table finishing a meal - mother at stove watching - Gabe finishes coffee and sets down cup - he reaches for tobacco and starts to roll smoke -

145. MEDIUM CLOSE UP OF MOTHER
she is watching Gabe (out of scene) - rather sad - disappointed - then she realizes he has finished his coffee and eager to serve him, she turns quickly and takes up coffee pot and exits

146. MEDIUM SHOT AT TABLE
Gabe rolling cigarette as mother enters with coffee pot - she holds it poised and asks if he doesn't want more - he glances up at her quickly and with no show of feeling and shakes his head - no he doesn't want any - without further notice of her he gets to his feet sticking the cigarette in his mouth as he does so and starting to feel for a match - as he turns away, she sets down coffee pot and stepping to him takes him timidly by the sleeve -

147. C U BOTH
Gabe with cigarette in his lips looks at mother in surprise as she touches him - she looks up at him almost pleadingly and with a wistful smile asks:

TITLE: "DON'T YOU KNOW WHAT DAY THIS IS, BOBBY?"

147
Cont'd.

Gabe stops puzzled - thinks a moment - then he says with a shake of the head that he doesn't - she drops her eyes rather hurt - then still trying to be game, she looks back up with a smile and says:

TITLE:

"IT'S MY BIRTHDAY."

Gabe stares just a second - then he says with a lack of interest that comes from not knowing any better:

TITLE:

"THE HELL IT IS!"

and with this he strikes the match and lights his smoke -

148.

C U MOTHER

she can only stare but the tears are not far from the surface -

149.

MEDIUM CLOSE OF BOTH

mother still looking up at Gabe, hoping he may change his attitude - instead, as he finished lighting the smoke, he sees Jo (out of scene) on her way to the door and he calls to her to wait a minute and without even looking at the mother again, he exits toward Jo, leaving the mother staring after him, hurt through and through -

150.

MEDIUM FULL

mother looking after Gabe who is crossing to Jo as she stands waiting in answer to his call on her way to the door - she is dressed for riding - Gabe steps up to her -

151.

MEDIUM CLOSE OF JO AND GABE

he steps in front of her and indicating the riding costume asks her where she is going - she says with a smile that she is going to town - he shakes his head and says:

TITLE:

"YOU'LL HAVE TO WAIT TILL TOMORROW, I'M GONNA NEED YOUR HORSE TODAY."

he takes up his hat from the back of the chair and puts it on - Jo starts to protest - he doesn't even seem to hear - sets his hat on his head and ambles on out towards the door leaving Jo looking after him speechless - she is sore - she turns quickly and looks out towards mother -

152.

MEDIUM CLOSE OF MOTHER

she stands by the table, profile to camera - her head is bowed and without knowing what she is doing, she is tracing with her finger on the table cloth -

153. MEDIUM CLOSE OF JO
she is looking out at mother - her expression of anger changes to one of sympathy for the mother and she exits to her -
154. MEDIUM CLOSE OF MOTHER
she stands as before - Jo enters and puts an arm across her shoulders - mother looks up at Jo who says nothing but looks her understanding - mother drops her eyes and says:
- TITLE: "I OUGHT TO BE GLAD HE'S BACK. I AM GLAD HE'S BACK --- BUT I - I ALWAYS THOUGHT HE'S BE DIFFERENT."
- Jo looks from her mother out after Gabe angrily - then back to mother and draws her closer - mother turns suddenly and buries her face against Jo's shoulder - fade out
155. EXT. JUNCTION RANCH ROAD WITH MAIN ROAD - full scene - fade in
Lee drives into scene along main road with Chuck @ Chuck indicates ranch road and Lee turns in with cavalcade - as they are passing mail box, Chuck stops him - Lee pulls up in surprise as Chuck hops out with a laugh and crosses to the mail box -
156. C U LEO
sits in cart watching rather surprised - then he starts to laugh at the way Chuck is already starting to fit himself into the ranch life he is headed for -
157. MEDIUM CLOSE OF CHUCK AT MAIL BOX
he grins back at Lee as he opens box - takes out mail and closing box exits with it toward Lee
158. MEDIUM SHOT
Lee watching with smile as Chuck climbs in - they drive on down the road toward ranch.
159. EXT. CORRAL - full shot
Gabe disc. in foreground saddling horse and having a little trouble - the horse swings wide from him - Gabe catches the bridle and jerks it - has a little trouble - nothing serious but enough to help establish his character -
160. EXT. RANCH YARD @ full scene
Lee and Chuck drive in with horses following - they stop a little distance from the house -

161. MEDIUM SHOT
Leo brings team to a stop - as he does so, Chuck jumps out eagerly and turning back long enough to say he's on his way, makes a start for the house as if in fever of excitement to get there - Leo grabs him by the arm and stops him - Chuck turns to him in surprise -

162. C U LEO AND CHUCK
Chuck regarding Leo in surprise - Leo looking at Chuck as if he is nutty - Leo says:

TITLE: "DO YOU WANT TO SHOCK 'EM TO DEATH -- BUSTIN' IN ON 'EM LIKE A LOCCED MULE?"

Chuck stares a second - then gets the idea and looks foolish - Leo goes on:

TITLE: "TAKE IT EASY AN' LET ME BREAK IT TO 'EM GENTLE LIKE."

163 MEDIUM SHOT
as Leo finishes line, he climbs out of cart - he tells Bullet to watch things and he and Chuck exit to house -

164. EXT. HOUSE - medium full
Leo and Chuck enter from camera and walk up stage to living room door - Leo knocks -

165. MEDIUM CLOSE AT DOOR
Leo about to knock second time when door opens and Mrs. Walters enters - she smiles at them and speaks - Chuck stares at her then forgetting that he is going to let Leo do the talking, he puts his hands out and makes a step forward -- just the start of a movement to take her in his arms - Leo gets the idea at the same time and grabs his arm -

166. C U LEO AND CHUCK
Leo and Chuck's outstretched arm to stop him - Chuck turns and looks at him - Leo gives him a glare to behave himself and without a word takes the mail from Chuck's outstretched hand passing off the move as an intention on his part to give it to mother - still scowling at Chuck for nearly making a break, Leo turns to mother with a smile and holds out the mail explaining where they got it -

167. MEDIUM CLOSE OF THE THREE
Leo hands mail to mother who takes it with a smile - as she glances down at it, Leo again throws Chuck a disgusted look and Chuck ducks his head ashamed at his forgetfulness - mother looks up from mail and Leo says indifferently:

168
Cont'd.
TITLE:

"WE RUN PLUMB OUT O' CHUCK, MA'AM, AN' STOPPED TO SEE IF YOU'D SELL US A SNACK TO EAT."

mother looks from out to another of the men - then she says:

TITLE:

"YOU'RE WELCOME TO ANYTHING IN THE CUPBOARD -- BUT WE DON'T SELL OUR HOSPITALITY."

168.

C U LEO AND CHUCK

it is now Chuck's turn to give Leo a disgusted look for having suggested buying food at a ranch house - Leo gets the look and takes the unspoken reproof - he looks back at mother and smiling, thanks her -

169.

MEDIUM SHOT

mother invites them inside - she proceeds them - Leo follows and Chuck brings up in the rear -

170.

INTERIOR OF LIVING ROOM - full scene

mother enters from camera followed by Leo and Chuck - she leads the way across room to kitchen door - as she gets there she stops and indicating the next room tells them to go in before her -

171.

MEDIUM SHOT AT KITCHEN DOOR

mother steps for the men to precede her - Leo starts forward - he turns his head towards mother as he moves and thanks her with a smile and a word - this turns his eyes away from the open door so he does not see Jo entering and he bumps plump into her and automatically grabs her before he sees who or what it is -

172.

C U LEO AND JO

both startled - Leo has Jo by the shoulders as he grabbed her in his surprise at colliding with her - for a moment they stand looking straight into each other's eyes dumbfounded and speechless - both recover about the same time - Jo drops eyes, badly fussed - Leo lets go of her equally embarrassed - he doesn't know what to say and neither does she -

173.

MEDIUM CLOSE OF GROUP

Leo and Jo badly fussed - Leo looks helplessly about for help from some one and failing to get it nods with a sickly smile at Jo and ducks for cover in the kitchen, followed by Chuck, Jo looking after them - then she steps across to mother beside door but out of sight of kitchen and taking her by the arms asks eagerly who the men are - she shows considerable interest in them as she speaks to mother and mother starts to explain -

174.

MEDIUM FULL OF KITCHEN

Leo and Chuck enter from living room - they glance around and go straight to the table where they take seats - Leo has not looked at Chuck - he

- 174
Cont'd. takes a seat beside Chuck and closest to the living room door - Leo is taking good care not to look at Chuck who is grinning broadly and watching Leo's attempts to appear unconcerned -
175. MEDIUM CLOSE OF BOTH MEN
they are both easing into their chairs - Leo's eyes are on the table - Chuck grinning and watching as Leo attempts to carry the whole thing off as if he is not fussed - as they get seated, Chuck leans slowly forward and towards Leo grinning broadly so that Leo has to take notice of the fact that Chuck is laughing at him - he turns and looks at him quickly - notes the laugh and putting his open hand against Chuck's cheek, shoves him off with a grin in a rough friendly bit of horse-play at Chuck's delight - then Leo turns and looks out towards the living room door -
176. C U LEO
he turns away from Chuck and looks out towards living room door - evidently hoping to get another look at Jo -
177. MEDIUM CLOSE AT LIVING ROOM DOOR
no one visible through door - then Jo's face comes around the corner of the door cautiously as she apparently turns from her mother to steal a look at Leo - she of course finds him looking straight at her and ducks back out of sight embarrassed -
178. C U LEO AND CHUCK
Chuck watching as Leo turns quickly back from looking at door - Chuck laughs - Leo glances at him and drops his eyes like a boy caught stealing doughnuts -
179. LIVING ROOM - medium close at door
Jo and mother together standing beside door - mother starts to pass Jo on her way to kitchen to get men food - Jo stops her quickly and with an exaggerated show of concern - she steps in front of her and holds her hands against mother to stop her - then taking mother, she turns her around and leads her out to chair - very solicitous -
180. MEDIUM CLOSE AT TABLE LIVING ROOM
Jo leads mother to a chair and puts her into it, to mother's surprise at the way she is acting - Jo insists that she sit there and read the mail - she gets speaks for mother from table - hands them to her and insists she look over the mail - before mother can really protest, Jo backs out still urging mother to stay there and let her fix up the strangers - mother stares out after her uncomprehending -
181. MEDIUM FULL AT LIVING ROOM DOOR
Jo backs into scene from mother still talking to her and telling her to leave everything to her (Jo) - she turns round and starts through door - steps short and fixes up her hair and smooths her dress before she flits across the threshold into the kitchen -

182.	C U MOTHER she is looking out after Jo still puzzled - then seeing Jo fix up a bit before going in to the men, she tumbles and her face brightens with a smile of understanding as she turns back and starts putting on her specs preparatory to reading the letters -
183.	INT. KITCHEN - full scene Leo and Chuck at table watching Jo who is at a cupboard getting plates etc. - she crosses to table with them -
184.	MEDIUM CLOSE AT TABLE Jo starts putting plates and so on in front of the men who are watching her intently - Leo particularly is staring with a rapt that says quite plainly he is more than casually interested in her - Jo notices the look and again gets fussed - she keeps looking up at Leo and then down at the table again as she works - Leo continues to stare, not rudely but as if he can't help himself, more as if he is worshipful and sincere in his regard - Chuck is pained by the exhibition - finally to hide her embarrassment, Jo says:
TITLE	"HAVE - HAVE YOU ALL SETTLED IN THIS DISTRICT?"
185.	C U LEO AND CHUCK they look at each other - then both look back up at Jo (out of scene) and Leo says seriously:
TITLE	"NO'M, WE AIN'T EVER STAYED IN ONE PLACE LONG ENOUGH TO HOBBLE A HORSE." he finishes the line looking straight up at Jo seriously -
186.	U U JO she is looking down at Leo (out of scene) - she seems to be disappointed -
187.	C U LEO AND CHUCK Leo is still looking up at Jo seriously - he swallows hard - then glances at Chuck and back to Jo as he fumbles for words and says:
TITLE	"BUT IF I EVER DO SETTLE ANYWHERE, IT - IT'LL BE IN THIS DISTRICT." Leo is smiling rather foolishly as he finishes - Chuck throws him a quick look of disgust - Leo catches it and sebers and drops his eyes to his plate -

188. MEDIUM CLOSE OF THE THREE
Jo is half smiling - she gets Leo's drift and doesn't know how to reply - she hesitates a second - then beats it for more dishes or food - both men look after her -
189. C U LEO AND CHUCK
both are turned to look around after Jo - Chuck turns back before Leo which puts the two men facing each other at close range - Leo looks at Chuck and they hold it soberly for a moment - then Chuck says in a broad whisper:
- TITLE "DO YOU REALIZE THAT'S MY SISTER YOU'RE KIDDIN'?"
- Leo stares - then he leans forward and whispers back:
- TITLE "SURE! BUT I AIN'T HOLDIN' THAT AGAINST HER!"
- Chuck draws back and stares in mock indignation - Leo continues seriously:
- TITLE "AND ANYWAY I WASN'T KIDDIN' HER --- I MEANT IT!"
- Chuck stares - then he starts to grin - Leo glances back over his shoulder to see if Jo is coming and straightens quickly staring straight before him -
190. MEDIUM SHOT AT TABLE
Leo and Chuck as before - they look up as Jo enters with some food on a platter - she starts to fix it for them on the table -
191. EXT AT LEO'S WAGON full scene - horses in foreground
Gabe rides into scene - he is staring perplexedly at the outfit - rides over to it and draws up looking over the animals -
192. INT. KITCHEN - medium shot at table
Leo and Chuck eating - Jo at table cutting bread for them -
193. C U LEO AND CHUCK
They are eating - Chuck looks up from his food to Jo - then his eyes light on what she is doing and he stares pop-eyed - looks back up at Jo and again down at what she is doing -
194. C U JO
she is slowly cutting bread stalling with that as an excuse for staying near Leo - she keeps glancing out at him - she finishes the one whole loaf and starts on a second one -

195. C U LEO AND CHUCK
Chuck still staring out at the amount of bread Jo is slicing for them - he glances up at Jo - then looks over towards Leo & Leo catches the look and turns towards him - Chuck gives a quick look up towards Jo; then speaking to Leo out of the corner of his mouth he tells him to get busy on breaking the news to the girl - Leo gets the idea - glances up at Jo - then back to Chuck for a quick under-cover nod - he then looks up at Jo, thinks a second and says with an exaggerated carelessness:

TITLE "MISS WALTERS, HAVEN'T YOU GOT A BROTHER NAMED BOB?"

196. MEDIUM CLOSE OF GROUP
Jo looks up from her bread cutting in surprise - then she smiles delightedly and nods her head - she has such a brother - Chuck and Leo smile at each other - then Jo glances out of scene and pointing off she says: "There he is."

197. C U LEO AND CHUCK
their smiles fade as they both crane their necks and look off in the direction in which she is pointing - they are dumfounded as they see

198. EXT. YARD - iris shot from house
Gabe disc. - he dismounts and looks towards the house long enough to register him, then turns to tie up his horse -

199. EXT INT. KITCHEN - C U the three
Chuck forgets himself and half rising he says angrily:

TITLE "THAT'S NOT BOB WALTERS!"

Jo stares in surprise - Leo grabs Chuck quickly making it as casual as he can and drags him back into his seat - Chuck looks and realizes he has done something he shouldn't have done - Leo looks up at Jo and says with a smile:

TITLE "HE MEANS THAT AIN'T THE BOB WALTERS WE KNOW!"

he glances quickly at Chuck to keep still - Jo smiles relieved and exits for something - they look after her not wanting to say anything till she is out of hearing-

200. CU LEO AND CHUCK
they turn and look at each other - Chuck is excited and indignant he starts to talk excitedly pointing out towards Gabe - Leo stops him with an expression of earnestness and says cautiously but tensely:

	<p>TITLE "KEEP QUIET! WE CAN'T DO NOTHIN' TILL WE FIND OUT WHAT THE GAME IS!"</p> <p>Chuck sees the wisdom of this and subsides - then they look out towards Gabe again and see</p>
201.	<p>EXT. YARD - iris shot from house Gabe finishes tying horse and starts towards house - towards kitchen door apparently -</p>
202.	<p>C U LEO AND CHUCK they are looking out towards the approaching Gabe - Leo reaches out and takes Chuck's arm - Chuck turns to him - Leo says excitedly with a jerk of the head towards the living room:</p>
	<p>TITLE "BEAT IT! HE'LL RECOGNIZE YOU SURE!"</p>
203.	<p>MEDIUM SHOT Chuck realizes the truth of what Leo says - he glances around - gets to his feet and grabs up his hat - he starts to go as Jo enters with more food - she doesn't understand - Chuck bows himself out to her astonishment -</p>
204.	<p>FULL SCENE Jo watching as Chuck beats it out of room to living room - she starts to inquire about it but at this moment, Gabe enters and looks over at Leo - he and Jo turn and look at him - he starts easily across towards them - Jo hurriedly sets down her food and gets ready to make the introduction -</p>
205.	<p>MEDIUM CLOSE AT TABLE Gabe enters and stands looking down at Leo waiting for introduction - Jo smiles and makes a hesitating introduction - Leo looks up at Gabe smiling and lifts a piece of bread to his lips as he nods pleasantly and acknowledges the introduction - Gabe seems pleasant as he returns the salutation without offering his hand - Leo turns back to his food - Gabe starts to turn away - stops and looks back at Leo over his shoulder - he thinks a moment - then turning full to Leo again he makes some comment about Leo's horses - Leo looks up and makes a reply - Gabe eyeing him closely trying to figure out where he has seen him -</p>
206.	<p>EXT. LIVING ROOM - medium full Chuck enters from house and ducks up stage and around the corner out of sight -</p>
208.	<p>INT. KITCHEN - medium close at table Gabe still scowling at Leo as he tries to place him - Leo talks up to him over his shoulder apparently unaware of Gabe's puzzlement - Gabe decides he may be mistaken and saunters on out of the scene - Leo goes on eating and talking to Jo -</p>

208.	<p>MEDIUM CLOSE AT LIVING ROOM DOOR</p> <p>Gabe saunters in still perplexed - he steps near door and stands a moment thinking - then he looks back at Leo and his curiosity getting the better of him, he exits back towards Leo intending to question him -</p>
209.	<p>MEDIUM CLOSE AT TABLE</p> <p>Leo and Jo disc. - Gabe enters - he stops near Leo - looks at him curiously again and then blurts out:</p>
TITLE	<p>"SAY! WHERE IN H--- HAVE I SEEN YOU?"</p> <p>Leo looks up innocently and after a moment replies with a shake of the head:</p>
TITLE	<p>"I DON'T KNOW! WHAT PART OF H---ARE YOU FROM?"</p> <p>Gabe takes this - Jo starts to giggle - Gabe turns on her - he turns back to Leo and indicating him with a forefinger starts to say something when their attention is all attracted towards the living room - they look -</p>
210.	<p>FULL SCENE</p> <p>all looking as mother disc. walking towards them from living room with letter held in her hand - she is headed straight for Gabe with it - she steps beside him -</p>
211.	<p>MEDIUM CLOSE LEO, GABE AND MOTHER</p> <p>she stands beside Gabe with letter - indicating it she says to Gabe:</p>
TITLE	<p>"MR. STEELE WRITES THAT HE'LL BE OUT THIS AFTERNOON, BOBBY?"</p> <p>Gabe looks from mother to the letter in her hand - then back at her and frowning says: "Steele?" as if he can't place the name - then his face lights up as if he has just remembered who she means and he says:</p>
TITLE	<p>"THAT'S THE FELLOW THAT WANTS TO BUY DARK CANYON, AIN'T IT?"</p>
212.	<p>C U LEO</p> <p>his eyes widen as he hears this line from Gabe - he stares straight before him as his mind strives to connect Gabe and the name of Steele and Dark Canyon - suddenly his eyes brighten as he gets it - FADE OUT</p>
213.	<p>INT. LEGAL TENDER - medium close of Leo at table - fade in</p> <p>he picks note up from floor (as he did in first sequence) and starts to read it -</p>

Insert letter as shown in first sequence - FADE OUT

- 214 INT. KITCHEN - C U LEO - fade in
he gets the drift of the thing now and it is apparent from the way he looks that he knows something has to be done about it - he glances up at Gabe - then picks up his hat from the floor and starts to rise -
215. MEDIUM FULL
Leo gets up from table - he smiles and thanks mother and Jo for the lunch - nods to Gabe and says he must look after his stock - with this he exits - they look after him - Jo takes a step or two towards the door as he goes through but seeing Gabe watching, she turns back to the table to collect the dishes.
216. EXT. LIVING ROOM - medium shot at door
door opens and Leo comes into scene from house - he stops and looks about for Chuck - hears something and looks toward corner of house -
- 217 MEDIUM CLOSE AT CORNER OF HOUSE
Chuck's head discovered peeking around corner and trying to attract Leo's attention - he motions for Leo to come to him -
219. MEDIUM SHOT OF LEO
he is looking at Chuck (out of scene) - glances toward living room - then exits hurriedly toward Chuck -
220. MEDIUM SHOT AT CORNER OF HOUSE
Chuck discovered - Leo enters - they duck around corner of house and Leo lays his hand on Chuck's arm with a show of repressed excitement -
221. C U BOTH
Chuck anxious to know what happened - Leo talks for a moment - he is explaining about the intended sale of Dark Canyon - Chuck much concerned - Leo finishes with -
- TITLE: "YOU'VE GOT TO GO IN AN' PROVE YOUR IDENTITY!"
- he starts to lead Chuck out to living room - Chuck holds back - Leo stops and stares - Chuck shakes his head dismally and says with a little shrug: "I can't do it!" - Leo starts in surprise and repeats after him incredulously: "You can't. Why?" - Chuck says in despair:
- TITLE: "I CHANGED MY NAME WHEN I RAN AWAY -- AN' YOU'RE THE ONLY ONE THAT KNOWS ME BY ANY OTHER!"

221
Can't

Leo stares nonplussed - he lets his hands fall from Chuck's arm and stands staring dejectedly trying to figure a way out -

222.

INT. LIVING ROOM - medium shot at easy chair near table
Gabe slouches into scene - he drops down into chair - glances out toward kitchen and chuckles to himself at the thought that it will soon be over -

223

EXT CORNER OF HOUSE - medium close Leo and Chuck
both stand leaning dejectedly against the house - silent - hopeless -
Leo shakes his head dismally and says without looking up:

TITLE:

"IF I'D ONLY HAD SENSE ENOUGH TO KEEP THAT LETTER!"

223

they continue to stand as before hopeless -

224.

C U LEO
he stands as before - suddenly an idea begins to dawn on him - he lifts his head and stands thinking - his eyes widen as he gets idea - he starts to smile and turning quickly to Chuck (out of scene) he says excitedly: "I've got it!" - then after a second:

TITLE:

"I'LL WAYLAY STEELE AND GET THE LETTER!"

225.

C U BOTH
Chuck stares - then he gets the idea and brightens delightedly - Leo tells him to wait there and watch things while he goes to meet Steele - Chuck nods and Leo beats it - Chuck watching with a grin -

226.

EXT. YARD - Leo's team and stock up stage
Leo enters from camera and hurries toward saddle horse -

227.

MEDIUM SHOT AT HORSE
Leo enters - unties horse and starts to mount as Bullet enters to go with him - he stops long enough to tell Bullet to stay - starts to mount -

228.

FULL SCENE
Leo mounts and rides out leaving Bullet watching -

229.

EXT. RANCH ROAD
Leo in from camera and rides out leaving road and taking to brush -

230.

EXT. BRUSH
Leo through at a run - FADE OUT

231. EXT. ROAD - fade in
an auto drives into scene upstage and comes down towards camera -
lap dissolve to
232. EXT. ROAD - medium close from camera car
lap dissolve from previous - Steele Discovered in car driving and
smoking a long cigar - he seems to be very cheerful -
233. ROAD FROM STATIONARY CAMERA
car through
234. EXT. BRUSH
Leo through at a run
235. EXT. ROAD
car through - when it is well out of scene and dust has settled, Leo
rides in from brush - he pulls up and looks up road - looks out after
car but it has apparently disappeared - he rides back into brush at edge
of road and draws up to wait -
236. MEDIUM CLOSE LEO ON HORSE
he slides over in saddle and rests waiting for Steele to show up -
smiling confidently - fade out -
237. INT. LIVING ROOM - medium shot - fade in
Gabe disc. in chair as before - he hears something outside - turns his
head and listens -
238. EXT. RANCH YARD - full scene
Steele drives in and stops car not far from house -
239. MEDIUM SHOT AT CAR
Steele gets out and exits confidently towards house -
240. MEDIUM CLOSE AT CORNER OF HOUSE
Chuck disc. he apparently hears something - peers cautiously around
corner - stares as he sees -
241. EXT. LIVING ROOM - medium full
Steele enters - crosses to door and knocks -
242. EXT. CORNER OF HOUSE - medium full
Chuck in foreground looking around corner at Steele - he draws back so
Steele won't see him and stares wide-eyed - something has gone wrong
evidently - Leo must have missed Steele - he turns and slips along house

Cont'd
242.

to a window - takes off hat and looks in -

243.

INT. LIVING ROOM - full scene

Gabe apparently asleep in the chair - mother enters having heard the knocking - she looks at Gabe - then crosses to the door and opening it ushers in Steele who is bowing and scraping and being very pleasant and oily *

244.

MEDIUM CLOSE AT DOOR

Steele shakes hands with mother and says with a smirk:

TITLE

"I JUST HEARD YOUR SON WAS BACK AND CAME OUT TO TALK TO HIM ABOUT SELLING DARK CANYON."

Mother smiles and says yes - she indicates Gabe (out of scene)
Steele looks as she starts to close door -

245.

MEDIUM CLOSE OF GABE

he seems to be asleep - he opens one eye cautiously and looks out towards Steele - then closes it again -

246.

MEDIUM FULL

mother leading Steele across towards Gabe - she stops beside him -

247.

MEDIUM CLOSE

mother speaks to Gabe who wakes with a start - he looks up at them and rubs his eyes - mother makes introduction - Gabe gets to his feet and puts out his hand - Steele takes it -

248.

C U STEELE AND GABE

they shake hands as if they had never met before - they go thru with the ceremony very solemnly - almost too solemnly in their effort to make it appear natural - Gabe indicates a chair for Steele -

249.

MEDIUM SHOT

Gabe and Steele sit down - mother excuses herself and exits toward kitchen - they watch her go - then look at each other and start to laugh at the joke of it all -

250.

EXT. WINDOW - medium close

Chuck dice. looking in - he draws back wide-eyed - it is so apparent what is being done that he is nearly floored - still he is stuck - he can't do a thing - he looks around as if hoping Lee might turn up - turns back almost beside himself with anxiety - tries to figure an out -

251.	EXT. BRUSH - medium close Leo sits on horse waiting - he is beginning to get impatient - looks up road - settles into another position and goes on waiting but evidently worried -
252.	EXT. WINDOW - medium close Chuck disc. still in a quandry - suddenly he gets an idea - he glances in the window - then beats it toward the corner of house -
253.	EXT. CORNER OF HOUSE Chuck in from window - he looks around corner of house and out towards Leo's outfit - then he whistles cautiously for Bullet -
254.	EXT. LEO'S OUTFIT - medium close Bullet as Leo left him sitting on ground looking off in direction Leo went - he hears Chuck call and turns to look out in that direction-
255.	EXT. CORNER OF HOUSE - medium close Chuck peering around corner - sees that Bullet is looking - he snaps his fingers for him - and calls quietly -
256.	EXT. AS IN 254 Bullet looking out towards Chuck - he gets to feet and runs out
257.	EXT. CORNER OF HOUSE Chuck sees Bullet coming- he takes note book and pencil from pocket and starts to write as Bullet comes in - he finishes the scrawl - gives it to Bullet and bending down to him points off in direction Leo went and says:
TITLE	"TAKE IT TO MARTIN!" Bullet looks off - then beats it with the note -
258.	FULL SCENE OF YARD Bullet races across yard and out after Leo -
259.	C U CHUCK WATCHING
260.	FULL SCENE RANCH ROAD Bullet races along road and turns off where Leo took to brush -
261.	EXT. CORNER OF HOUSE - medium full to include window Chuck at corner looking after Bullet - he turns and goes back to window and looks in -

262. INT. LIVING ROOM - medium shot
Gabe and Steele seated - mother also seated at table listening - Jo standin beside her, apparently not satisfied with the way things are going - after a line or two between the men, Gabe turns to mother and Jo and says:

TITLE "I THINK MR. STEELE'S OFFER OF THREE THOUSAND IS MIGHTY LIBERAL."

Steele smiles and smirks - Gabe takes papers from Steele's hand as if deal is going thru -

263. C U CHUCK
he is nearly wild but can do nothing.-

264. MEDIUM CLOSE OF GROUP
Gabe has papers and is starting to sign - Jo watches - she glances at mother - then at Gabe and says:

TITLE " I THINK THE OFFER IS AN INSULT AND I WON'T SELL!"

Gabe drops the pen and stares at her - "What?" he yells - she stands by her guns - Gabe looks at Steele- then back at Jo and starts to argue angrily -

265. C U CHUCK
he pulls back from window and permits himself a little laugh at this delay - then he looks out anxiously to see if Leo is coming -

266. EXT. BRUSH
Bullet thru

267. EXT. BRUSH BESIDE ROAD - medium close Leo
he sits on horse waiting - getting very impatient - he shifts his hat and glances around anxiously -

268. BRUSH
Bullet thru-

269. INT. LIVING ROOM - medium shot
Jo and Gabe still arguing - Jo refuses to sell at Steele's figure - Gabe finally turns to Steele to see if he will raise it -

270. C U STEELE
he thinks a moment - looks from Gabe to Jo and says testily:

TITLE	"I'LL RAISE MY OFFER TO FOUR THOUSAND -- AN' THAT'S THE LIMIT!"
271.	C U GROUP Gabe turns to Jo and says, Now are you satisfied? -
272.	C U JO she thinks a moment - she isn't satisfied, but it looks as if she has held out as long as she can - after a moment's hesitation she nods her head yes -
273.	MEDIUM CLOSE OF GROUP Gabe and Steele pleased at her consent - Gabe hands her the document to sign - she takes up the pen and starts to look it over before signing -
274.	C U CHUCK he is getting all heated up- trying to think of something he can do -
275.	EXT. BRUSH Bullet thru
276.	EXT. EDGE OF ROAD - Medium close Leo waiting - he hears Bullet coming - turns and looks - surprised at what he sees -
277.	FULL SCENE Leo looking - Bullet runs into scene - jumps up on horse - (if he won't do this, Leo better dismount in an earlier scene)
278.	MEDIUM CLOSE LEO AND BULLET Leo has dog in his arms - doesn't understand - sees note & takes it from Bullet - reads it - looks up wild-eyed - crumples note and drops it - wheels horse and out -
279.	FULL SCENE Leo races out with Bullet following -
280.	BRUSH Leo thru at a run -
281.	INT. LIVING ROOM - medium shot of group Jo finishes reading document - takes up pen to sign -
282.	C U CHUCK AT WINDOW he is beside himself - the deal is going thru if he can't stop it - then he gets an idea - considers it a moment - glances back toward

Cont'd
282

window and then beats it toward front of house -

283.

MEDIUM CLOSE OF GROUP

Jo dips pen in ink and sets it to the paper - she has just started to write when all present hear a knock at the door - they all look that way - Jo lays down pen and exits to door - Gabe and Steele exchange glances of surprise and curiosity -

284.

MEDIUM CLOSE AT DOOR

Jo enters - opens door - Chuck steps inside - removes hat and smiles out at everyone -

285.

MEDIUM SHOT OF GROUP

Steele and Gabe recognize Chuck as the waiter of the Legal Tender - they exchange quick glances - they don't understand, but they feel uneasy and sore -

286.

MEDIUM SHOT AT DOOR

with a little nod to Jo, Chuck exits towards group - Jo closes door and follows, puzzled - Chuck taking it all very easy -

287.

MEDIUM SHOT AT GROUP

all watch as Chuck enters, followed by Jo - Chuck looks from Gabe to mother and says with a smile:

TITLE

" I WANT TO KNOW IF YOU'D CARE TO SELL THE PART OF YOUR RANCH THAT LIES IN DARK CANYON."

288.

C U GABE AND STEELE

they look at each other blankly - then Steele jumps to his feet facing Chuck -

289.

C U CHUCK AND STEELE

Steele comes up into picture facing Chuck wrathfully - he glares at him and says:

TITLE

" WHAT'S THAT TO YOU? YOU'RE A WAITER IN THE LEGAL TENDER!"

Chuck shakes his head and says:

TITLE

"I WAS A WAITER --- NOW I'M REPRESENTING THE SIERRA WATER COMPANY."

290.

MEDIUM CLOSE OF GROUP

they all stare - Steele looks at Gabe who is helpless - Jo steps forward and says:

TITLE	"WHAT IS YOUR OFFER FOR IT?"
281.	Chuck considers a moment - then he says:
TITLE	"I FIGURE IT'S WORTH FIVE THOUSAND."
291.	C U STEELE he glares out at Chuck - then looks around at the others - coming back to Chuck he snaps out:
TITLE	"I'LL GIVE YOU SIX!" THAT'S TWICE WHAT IT'S WORTH!"
292.	C U STEELE AND CHUCK Chuck smiles at Steele's offer and says:
TITLE	"I MAKE IT SEVEN!"
	Steele is nearing apoplexy he is so sore - then he flares out:
TITLE	"TEN THOUSAND!"
	Chuck hears this and his smile fades - he seems to be doubtful about going any higher - he thinks a moment - Steele starts to smile triumphantly - he looks out at the others -
293.	MEDIUM CLOSE OF GROUP Steele grinning - Chuck appears undecided - Gabe says to come on and hurry up - Chuck holds up his hand to him to give him time - taking a note from his pocket he starts to do some figuring -
294.	BRUSH Leo thru at a run -
295.	INT. LIVING ROOM - medium close of group all watching as Chuck figures - Gabe tells him to hurry up - Chuck replaces book and says:
TITLE	"TWENTY THOUSAND!"
	Steele gives up - he grabs his hat and starts to beat it in disgust but Gabe stops him - getting to his feet he steps in front Chuck and eyes him -

296. C U CHUCK AND GABE
Gabe stares at him - then he says:

TITLE "HOW DO WE KNOW YOU'RE ON THE LEVEL?"

Chuck replies: "You'll have my check." - Gabe laughs and says:

TITLE "DO YOU THINK WE'LL DEED THIS PROPERTY TO YOU ON AN UNENDORSED CHECK?"

he ends with a gesture of absolute refusal -

297. MEDIUM CLOSE OF GROUP
Steele sees his chance - the others are looking at one another doubt-
fully - Steele says:

TITLE "MY OFFER STANDS OPEN -- FOR THIRTY SECONDS."

as he finishes he takes out his watch -

298. BRUSH
Leo thru -

299. INT. LIVING ROOM - medium shot of group
Steele with watch on others - he starts to lift his hand as if about to
call time - Gabe turns to Jo and mother and says, Make up your minds
quick. -

300. C U JO AND MOTHER
mother looks up at Jo pleadingly - she wants to take the offer - Jo
looks down at her - then out at Steele - she doesn't know what to do -

301. MEDIUM CLOSE OF GROUP
Steele's hand up - all watching - as the hand starts down, Jo puts out
her hand and stops him - she says she will sign - Steele smiles and
replaces his watch - he hands her the paper - she sits down and starts
to sign - Chuck turns and listens to see if Leo is coming -

302. EXT. BRUSH
Leo thru -

303. INT. LIVING ROOM - medium close
Jo signs and passes paper and pen to mother who starts to sign -

304.	BRUSH Leo thru
305.	LIVING ROOM mother finishes signing and hands it to Gabe who starts to sign -
306.	BRUSH Leo thru -
307.	LIVING ROOM Gabe finishes signing and hands the paper to Steele who looks at the signatures - then he turns to Chuck -
308.	C U STEELE AND CHUCK Steele turns to Chuck and says with a grin:
TITLE	"CAN I GET YOU TO WITNESS THESE SIGNATURES?"
	Chuck is about to refuse - then he gets an idea - glances out at others and turning back to Steele nods with a smile and says certainly he'll sign as witness - he takes the paper and exits towards table -
309.	MEDIUM CLOSE AT TABLE Chuck enters with paper - he steps to table with it -lays it down - reaches across and gets ink well - holding the ink well in one hand he turns around and starts to draw up a chair as he does he manages to tip the bottle as if by accident so that the ink runs out over the signatures -
310.	C U DOCUMENT SIGNATURES Chuck's hand with ink bottle - bottle tips and ink pours out on signatures ruining them -
311.	C U CHUCK he gets chair fixed - sits in it and turns as if to sign - he stops short and stares - lifts the paper so others can see it and stares as if surprised -
312.	MEDIUM CLOSE OF GROUP they all start forward and stare at the ruined document - then they look at each other - Chuck gets up and starts to apologize - Gabe sere as a boil - Steele stops him -
313.	C U STEELE he smiles at the others and reaching into his pocket says:
TITLE	"IT'S ALL RIGHT. I HAVE A DUPLICATE!"

314. MEDIUM CLOSE UP GROUP
Chuck ready to give up - Steele hands mother the paper to sign - she starts to sign -
315. EXT. RANCH YARD
Leo rides in makes flying dismount and starts across to house - on a run - as he gets near side-line, he stops short - an idea has occurred to him -
316. MEDIUM FULL
Gabe's horse tied up stage - Leo in foreground - he stands facing camera a second - then turns and runs to Gabe's horse - he takes down rope and starts doctoring the saddle -
317. LIVING ROOM
mother finishes signing and hands paper to Jo who starts to sign -
318. EXT. AS IN 317 - medium close Leo
he finishes tying rope to tree - exits on a run -
319. EXT. HOUSE - medium full
Steele's car up stage - Leo runs into scene - runs to Steele's car -
320. MEDIUM CLOSE
Leo enters - tool box on running board - he runs to it - opens it and takes out some tool keeping it so audience won't see it - runs with it to rear and where he bend over and starts to work (in reality jacking up car)
321. INT. LIVING ROOM
Mother finishes signing and passes it to Gabe - he starts to sign
322. EXT. AT CAR
Leo finishes jacking up rear end - rises and runs toward house -
323. INT. LIVING ROOM
Gabe finishes signing - he hands the paper to Steele who takes it delightedly - Chuck gives up hope and turns as if to exit - then all start in surprise and stare out at door -
324. INT. SAME - medium shot at door
the door burst open and Leo steps inside and stands staring at the others -

325.	MEDIUM CLOSE OF GROUP Chuck in foreground - all looking out at Leo - Chuck rolls his eyes skyward in despair - then looking at Leo he says dejectedly:
TITLE	"YOU'RE ONE MINUTE TOO LATE -- THE DEAL IS CLOSED!"
326.	MEDIUM CLOSE LEO AT DOOR he laughs and says:
TITLE	"IT'S NEVER TOO LATE!"
	with this he closes the door and crosses to the group -
327.	MEDIUM CLOSE OF GROUP all watch as Leo enters and steps up to Steele - Steele grins triumphantly and holds out the document half shaking it in Leo's face - Leo takes his wrist and holds it so he can see the signatures - then he looks up and he starts laughing confidently - he says:
TITLE	"THAT'S WORTHLESS! THE MAN THAT SIGNED IT AIN'T ROBERT WALTERS!"
	as he finishes line, he looks straight at Gabe - Gabe swallows hard - Chuck surprised at this turn - mother and Jo don't understand - Steele surprised and scared - Gabe collects himself and stepping closer to Leo says:
TITLE	"I AM BOB WALTERS --- AN' I CAN PROVE IT!"
328.	C U LEO he continues to smile- then he says:
TITLE	"IF YOU <u>ARE</u> BOB WALTERS, I WANT YOU FOR MURDER!"
329.	MEDIUM CLOSE OF GROUP Leo steps over to Gabe and takes him by the arm - as he turns to go with him, Gabe weakens and pulling back starts to squawk - he says:
TITLE	"YOU'RE RIGHT! I AIN'T BOB WALTERS -- honest I AIN'T!"
	this is just what Leo wants him to say - turning from Gabe to Steele but keeping his hands on Gabe, he says with a laugh:

TITLE "THEN I WANT YOU BOTH FOR CONSPIRING TO DEFRAUD MRS. WALTERS!"

as he reaches for Steele, the latter runs - Leo lets go of Gabe to follow Steele and Gabe beats it -

330. FULL SCENE

Steele runs to the front door - out and closes it - Leo reaches it and finds it held - at same time Steele breaks for the front door, Gabe jumps for the door to the kitchen and beats it - Chuck is too much surprised to move -

331.

EXT. LIVING ROOM DOOR - medium close

Steele disc. the key is in the outside of the door - Steele is looking it - he turns and runs out to auto -

332.

INT. LIVING ROOM - full scene

Leo and Chuck run out to kitchen -

333.

EXT. AT AUTO

Steele in - cranks it and jumps into driver's seat - shoves it into low - it doesn't move - he kicks at the lever a couple of times -

334.

C U STEELE

he registers in amazement - looks down at pedals - kicks at them with his feet -

335.

MEDIUM CLOSE REAR OF AUTO

wheel jacked up and spinning -

336.

C U STEELE

still trying to get car under way -

337.

EXT. KITCHEN

door opens and Leo and Chuck run into scene from house - they look off -

338.

EXT. AT TREE - medium shot

Gabe into scene - makes vault into saddle and out of scene -

339.

FULL SCENE

Gabe races across screen - comes to end of rope - it jerks saddle from horse and drops Gabe to the ground -

340.

C U ON GROUND

Gabe hits and lies still -

341. EXT. KITCHEN - medium close
Leo and Chuck run out towards Gabe
342. EXT. AT AUTO - full scene
Steele still trying to get car under way - can't cut it - while he is working Gabe's bare-back horse runs thru scene - Steele stands up and looks after it - then jumps from car and runs after it -
343. EXT. RANCH YARD
Leo and Chuck run into scene and approach Gabe who is moving on ground -
344. MEDIUM CLOSE
Leo and Chuck hear noise out of scene and look off - they start as they see
345. EXT. RANCH YARD - iris shot
Steele disc. with Gabe's horse - he is running alongside of it and has the reins - he vaults to its back -
346. MEDIUM CLOSE LEO AND CHUCK
they are looking out after Steele - Leo tells Chuck to watch Gabe - he runs out of scene -
347. MEDIUM AT LEO'S HORSE
Leo enters - makes fast mount and races out of scene after Steele -
348. EXT. RANCH ROAD
Steele disc. up stage racing away from camera - Leo rides in at a wild run and follows after -
349. EXT. AT TREE - medium shot
Chuck watching out after Leo - Gabe starts to get to his feet Chuck sees him - snatches up a neck yoke and stands over him - Gabe subsides -
350. EXT. ROAD
Steele thru - Leo gaining -
351. EXT. ROAD -bird's eye view from a hill to show road (Had a shot in mind like one of the auto run-bys in last picture)
Leo chases after Steele down road - gradually overtakes him -
352. EXT. ROAD
Leo catches up with Steele and bull dogs him from horse -

353. MEDIUM SHOT ON GROUND
Leo and Steele hit ground together - Steele about out - Leo gets up - picks up Steele by his belt and walks out of scene with him -
354. MEDIUM SHOT AT LEO'S HORSE
Leo enters carrying Steele by the belt and starts to mount with him -
355. EXT. RANCH YARD - medium close
Chuck standing guard over Gabe - Jo runs in - mother follows more slowly - Jo steps up to Chuck excitedly and asks what it all means - he starts to laugh and says:
- TITLE "IT MEANS THAT I'M BOB WALTERS --- AN' 'HOSS" MARTIN'S THE BEST FRIEND YOU'VE GOT ON EARTH!"
- Jo stares - then she whirls to her mother delightedly - Chuck laughing like a boy -
356. C U GABE
he is on the ground - Chuck's attention has been diverted - Gabe starts cautiously easing towards him - watching closely - he gets set and out of scene towards Chuck's knees
357. MEDIUM SHOT CHUCK
he is looking out towards Jo and mother as Gabe throws himself and catching Chuck's legs topples him to the ground - Chuck grabs him and hangs on - Jo and mother staring horrified -
358. EXT. ROAD
Leo rides through at a trot carrying Steele face down by the belt -
359. MEDIUM CLOSE OF CHUCK AND GABE
fighting - Gabe gets Chuck bent backwards and is trying to bend him far enough to snap his back -
360. ROAD
Leo rides in carrying Steele - he looks off - sees the fight and stops to be sure - then he puts spurs to his horse and dashes out of scene -
361. ROAD
Leo thru at a run with Steele -
362. RANCH YARD
flash of fight - Chuck weakening -

363.	RANCH ROAD NEAR HOUSE Leo rides in up stage and out past camera -
364.	RANCH YARD men fighting up stage - Leo in from camera with Steele - rides up to men - reins in -
365.	MEDIUM SHOT Chuck about gone - Leo in scene with horse rearing - he drops Steele - makes flying dismount and grabs Gabe - jerks him away from Chuck and smacks him down -
366-370.	Ad lib fight (I would make it pretty snappy and short at this state of the game) In the end Leo gets Gabe out of commission and exits with him towards Steele -
371.	EXT. AT LEO'S CART he enters with the heavies and starts to push them up into the seat - Steele turns on him -
372.	MEDIUM CLOSE OF THE THREE Steele turns on Leo as he is getting them into cart and says:
TITLE	"I WANT TO SEE YOUR AUTHORITY TO ARREST US!"
373.	C U LEO he looks from one to another of the men and says with a laugh:
TITLE	"I AIN'T GOT NONE --- BUT I AIM TO HERD YOU IN WHERE THEY'VE GOT PLENTY!"
	with this he orders them into the cart -
374.	MEDIUM CLOSE OF GROUP the heavies would like to refuse but Leo takes a step towards them as if he means to throw them in and they clamber in without starting anything - at this point Chuck enters - Leo looks at him - then gets an idea - looks out of scene and sees what he is looking for - taking his gun from under his vest he hands it to Chuck and leaves him to guard the heavies in the rig - Leo then turns and exits -
375.	EXT. YARD - medium close of Jo she stands alone watching as Leo approaches - he steps up to her and taking off his hat starts to say something and again gets rather fussed -

376/

C U BOTH

after a moment's hesitation, Leo looks at Jo seriously and asks:

TITLE

"IF I SHOULD SETTLE DOWN IN THIS DISTRICT, WOULD IT BE ALL RIGHT FOR ME TO CALL ON YOUR BROTHER THREE OR FOUR TIMES A DAY?"

Jo regards him quite as seriously for a moment - then she shakes her head no - he stares - then turns as if to go - she stops him and adds: with a smile:

TITLE

"BUT I'D LIKE TO HAVE YOU CALL ON ME -- ABOUT THAT OFTEN."

Leo whirls back and stares - then he says eagerly, "Would you?" she nods - he makes a move as if to take her by the shoulders but she ducks out of the scene leaving him staring after her - he heaves a long sigh as he stares - then with a little shake of the head he turns and exits -

377.

EXT. SAME - full scene

Chuck guarding the men in cart - mother moving slowly towards Chuck - Leo crosses to his horse and mounts it - rides over to Chuck -

378.

MEDIUM SHOT

Leo rides in and stops beside Chuck - bends over and takes the gun from him - he orders one of the men to drive on - the man takes the reins and obeys - Leo puts the gun away, waves to Chuck and rides out after the cart herding the men - mother enters and stops just back of Chuck - he turns to go and finds himself facing her -

379.

C U CHUCK AND MOTHER

she looks at him a moment - then puts her hands on his arm timidly and says;

TITLE

"AIN'T THERE SOME WAY YOU CAN PROVE YOU'RE MY BOY?"

Chuck drops his eyes to the ground - after a moment he looks up quickly and says eagerly with a nod of the head, "Sure there is!" she says "How?" slowly he puts his hands on her shoulders and says:

TITLE

"Why, today's your birthday!"

for a moment they look at each other - then he puts his arm around her and draws her to himself -

380.

EXT. RANCH ROAD

Leo herds the cart into scene from camera - then he looks back toward ranch house and waves -

381.

EXT. RANCH YARD - medium close Jo

she stands looking after Leo wistfully - sees him wave & she waves standing on tip-toes - then hesitates a second and ends by throwing him a kiss -

382.

EXT. RANCH ROAD

Leo herding the cart - he sees Jo throw the kiss and reins in to an abrupt halt he stares -

383.

C U LEO

he is staring out at Jo dumfounded - then turning to the men (out of scene) he calls:

TITLE

"KNOCK ON THEM HORSES! I'VE GOT TO MAKE THIS ROUND TRIP QUICK!"

384.

FULL SCENE

Leo rides after the cart- the driver touches the horses with the whip and they go trotting rapidly up the road away from the camera at a lively gait - FADE OUT

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